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MISTER ROBERTS September 26, 27, October 1, 2, 3, 4, 8, 9, 10, 11
THE GLASS MENAGERIE November 14, 15, 19, 20, 21, 22, 26, 27, 28, 29
THAT CHAMPIONSHIP SEASON January 9, 10, 14, 15, 16, 17, 21, 22, 23, 24
GUYS AND DOLLS February 27, 28, March 3, 4, 5, 6, 10, 11, 12, 13
INHERIT THE WIND April 9, 10, 14, 15, 16, 17, 21, 22, 23, 24
THE GOOD DOCTOR May 21, 22, 26, 27, 28, 29, June 2, 3, 4, 5

CIVIC THEATRE STAFF

Richard Casey, Managing Director	Robert Sandmaier, Scene Designer
Phyllis Gunderson, Office Manager	Nancy Ragsdale, Costume Designer
Barbara Zala, Box Office Manager	William Borchert, Technical Assistant
Janice McNellis, Youtheatre	

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Prices and Curtain Times

CURTAIN TIME

Friday and Saturday 8:30 P.M.

Wednesday and Thursday 7:30 P.M.

The box office is open from 12:00 noon to 4:00 p.m. daily, starting two weeks before opening night. It remains open until 9:00 p.m. on performance nights.

Whenever possible, please pick up your reservations 24 hours in advance of the performance for which you desire tickets.

Doctors are requested to leave their seat numbers with the box office, so that emergency calls may be delivered without inconvenience to our patrons.

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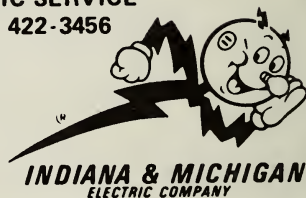
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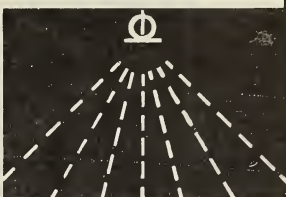
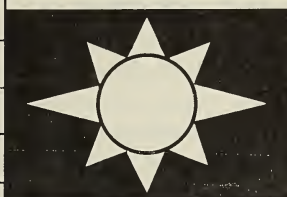
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INHERIT THE WIND

10 performances APRIL 9 - 24

"INHERIT THE WIND," by Jerome Lawrence and Robert E. Lee, is based on the famous Scopes "monkey" trial during the scorching summer of 1925 in Dayton, Tennessee — and the dramatic collision there between two of America's giants, William Jennings Bryan and Clarence Darrow.

A classic of American theatre, "INHERIT THE WIND" became the first American drama to tour the Soviet Union. Sponsored by the U.S. State Department, and produced by Washington's Arena Stage (along with "OUR TOWN") it played in Moscow and Leningrad during the fall of 1973.

The actual Scopes case, on which "INHERIT THE WIND" is based, was tried in Dayton, Tennessee in the summer of 1925. It became the big news sensation of its time, because it dramatized the conflict that raged in America throughout the twenties between liberalism and Fundamentalism. The latter stood for a literal belief in the Biblical version of the world's creation in seven days — and a rejection of the Darwinian theory of evolution. This conflict had been joined — but not resolved — in the famous Democratic convention of 1924 that lasted for 108 days. The Scopes trial offered another battle-ground for the opposing philosophies, and so won as much public attention as had the Democratic convention the year before. An obscure school teacher, John Thomas Scopes, was the center of this national furor. He had taught Darwin's theory of evolution to his pupils, in defiance of the statute forbidding this in the laws of the sovereign state of Tennessee.

Nation-wide excitement over the trial rose to fever pitch when two outstanding champions of the opposing views entered the battle: the famous Chicago attorney, Clarence Darrow, for the defendant — and for liberalism; and three-times-nominee of the Democratic party for the Presidency, William Jennings Bryan, for the prosecution — and for Fundamentalism. The trial was the top headline everywhere, and every day for weeks the testimony and attorney's statements were reported word-for-word.

Lawrence and Lee completed their play in 1950, and decided not to show it to any potential producer for the moment. "The intellectual climate wasn't right," Lee later explained. "At that time (the McCarthy era) I wouldn't have dared write a letter to my Congressman." They drew it out of its hiding place in 1954 and offered it to Margo Jones' Theatre in Dallas, where it was presented in January 1955 for three weeks. New York pro-

ducer, Herman Shumlin, heard of the play, read it, and immediately routed the authors out of bed at 6:30 one morning to sign contracts for a New York production. The play opened on Broadway with a cast of 65 on April 21, 1955.

"INHERIT THE WIND" created almost as much excitement as the original trial — of which it is a semi-fictional account. It was an absolute sell-out for over 20 months, and its full run in New York continued for 803 performances to June 22, 1957. This run was halted for two weeks in September, 1955, when the play's star, Paul Muni, was suddenly stricken with a serious eye ailment and Melvyn Douglas was hastily rehearsed to substitute for him until his return on December 1. In all — the play ran for an even 100 weeks.

Melvyn Douglas led a highly successful touring company for 14 months. Stanley Kramer's motion picture version of "INHERIT THE WIND" was released in 1960 with Spencer Tracy, Frederic March and Gene Kelly in leading roles.

"A masterpiece. This is the test: to see a play once, twice, three times. And each time to leave the theatre as deeply moved, as enlightened, as lifted up, as magnificently entertained. And as convinced that it is one of the truly great American dramas of this century." . . . *Norman Nadel, Columbus Citizen*

". . . at the conclusion they roared the house down. Just to be in such an audience on such an occasion is to feel the theatre's headiest thrill. The playgoers had an astonishing experience of seeming to see deep in the secret places of a man's heart. Further than this the theatre cannot go." . . . *Elliot Norton, Boston Post*

"INHERIT THE WIND" is one of the most exciting dramas of the last decade — but the authors have done much more than manufacture a documentary. They have made a play which in addition to abundantly satisfying the desires of a theatregoer, stirs the mind . . . the young teacher is not on trial; as he puts it, 'The right to think is on trial'." *John Chapman, N.Y. Daily News*

"The play takes us through moments of high emotion which preceded the trial throughout the country, the fierce and hopelessly prejudiced battle Darrow was forced to wage against a hostile court . . . and the tragic finale in the death of Mr. Bryan. Most of this is handled with pardonable dramatic license and moments of brilliant eloquence. The play is a most thoughtful and stirring experience." *John McClain, N.Y. Journal-American*

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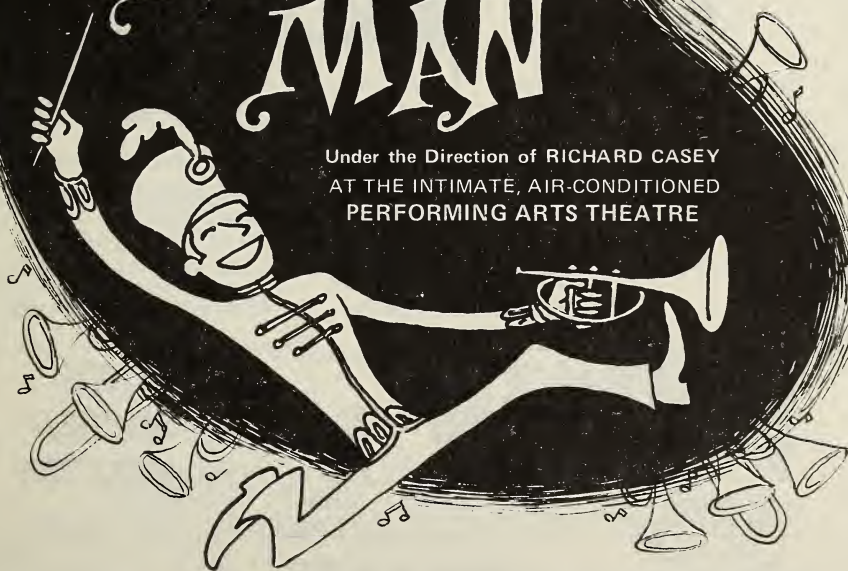
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Scenery by ROBERT SANDMAIER

Musical Direction by

Choreography by MARY K. PERKIN

CAST OF CA

NICELY-NICELY JOHNSON	.....
BENNY SOUTHSTREET	.....
RUSTY CHARLIE	.....
SARAH BROWN	.....
ARVIDE ABERNATHY	.....
CALVIN	.....
AGATHA	.....
MARTHA	.....
HARRY THE HORSE	.....
LT. BRANNIGAN	.....
NATHAN DETROIT	.....
MISS ADELAIDE	.....
SKY MASTERSON	.....
JOEY BILTMORE	.....
MIMI	.....
GENERAL MATILDA B. CARTWRIGHT	.....
BIG JULE	.....

GUYS AM

Jana Bada
Ron Brown
Linda Congleton
Jerry Duguid
Eddie Freeman
John Horstman
Tom Littlefield
Eloise Michaeloff
Kathy O'Keefe
Kelly Pierce
Duane Smith

Lisse Wi

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47th Season

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DOLLS

of Broadway)

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Costumes by NANCY RAGSDALE

NDREW HARPER

Lighting by JOHN PARTYKA

CHARACTERS

..... Craig Beaverson
..... Larry True
..... Tom Littlefield
..... Sheryl Hempel
..... James Buchheit
nd..... Eddie Freeman
..... Jana Bada
..... Eloise Michaeloff
..... Jack Spring
..... Cal Couch
..... Ron Smith
..... Charlotte Deardorff
..... Gary Donohue
..... Steve Todd
..... Linda Congleton
T..... Jeanne Hoffman
..... Jack Sweet

DOLLS

Jeff Blochert
Hans Christensen
Lynn del Grosso
Star Ewing
Cheryl Hine
Rick Kirk
Bob McKee
Kevin Moore
Janet Parke
Richard Reece
Steve Todd

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SYNOPSIS OF SCENES

The action takes place during three days in the year 1950 — in pre-crisis New York and in pre-Castro Havana — a time that seems, in retrospect, to have been more innocent.

ACT I

- Scene 1. Broadway
- Scene 2. The Save-a-Soul Mission
- Scene 3. A public telephone
- Scene 4. The Hot-Box Nightclub
- Scene 5. A side street
- Scene 6. Outside the Mission, next day
- Scene 7. A side street
- Scene 8. El Cafe Cubano — Havana
- Scene 9. Another part of Havana
- Scene 10. Outside the Mission

ACT II

- Scene 1. The Hot-Box Nightclub
- Scene 2. Forty-eighth Street
- Scene 3. A Sewer
- Scene 4. A side street
- Scene 5. The Save-a-Soul Mission
- Scene 6. Near Times Square
- Scene 7. Broadway

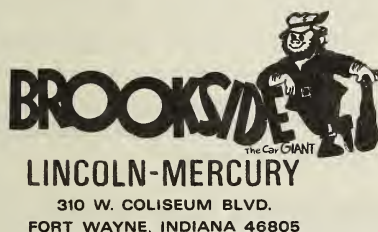
MUSICAL NUMBERS

ACT I

- "Runyonland" The Guys and Dolls
- "Fugue for Tinhorns" Nicely, Benny, Rusty
- "Follow the Fold" The Mission Band
- "The Oldest Established" Nathan, Nicely, Benny and the crapshooters
- "I'll Know" Sarah and Sky
- "A Bushel and a Peck" Adelaide and the Hot-Box Dolls
- "Adelaide's Lament" Adelaide
- "Guys and Dolls" Nicely and Benny
- "Havana" Sky, Sarah and the Cubanos
- "If I Were a Bell" Sarah
- "My Time of Day" Sky
- "I've Never Been in Love Before" Sarah and Sky

ACT II

- "Take Back Your Mink" Adelaide and the Hot-Box Dolls
- Reprise: "Adelaide's Lament" Adelaide
- "More I Cannot Wish You" Arvide
- "Crapshooter's Dance" The Gamblers
- "Luck Be A Lady" Sky and Gamblers
- "Sue Me" Adelaide and Nathan
- "Sit Down, You're Rockin' the Boat" Nicely, Gamblers and Mission Band
- "Marry the Man Today" Adelaide and Sarah
- Reprise: "Guys and Dolls" All of Them



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Cast Profiles

CHARLOTTE DEARDORFF (Miss Adelaide) — Seen in this season's opener, "MR. ROBERTS" as Lt. Ann Girard, Charlotte will also be remembered as Gladys in "THE PAJAMA GAME." She was nominated for an Anthony Award for her work in "OWL AND THE PUSSYCAT."

RON SMITH (Nathan Detroit) — A newcomer to the Civic stage, but no stranger to the arts, Ron comes to us via Grand Rapids, Rochester and Milwaukee. He is Customer Service Manager for Xerox and in the previously mentioned cities, he has appeared in productions of "HOW TO SUCCEED IN BUSINESS, etc.," "PAJAMA GAME" and "BUS STOP."

SHERYL HEMPEL (Sarah Brown) — A graduate of Stevens College, Columbia, Mo., where she studied voice, Sheryl has sung in productions of "LITTLE MARY SUNSHINE," "LA BOHEME," "OKLAHOMA," "CAROUSEL," and others. She is a distinguished horse woman, teaches riding and is a member of the American Horse Shows Association.

GARY DONAHUE (Sky Masterson) — Another newcomer to the Civic, Gary is an account executive with WOWO and Executive Director of the Fred Myers Keyboard Vocal Competition. A native of Moline, Ill. and a graduate of Western Illinois University. Gary has sung and acted in many productions, including "MAN OF LA MANCHA," "LIL ABNER," "INHERIT THE WIND," and "CAROUSEL."

JAMES BUCHHEIT (Arvide) — Jim has two Anthony Award nominations — for Senex in "FORUM" and Grandpa in "YOU CAN'T TAKE IT WITH YOU." Last season he was seen as the priest in "PHILADELPHIA, HERE I COME."

CRAIG BEAVERSON (Nicely-Nicely) — Craig has been active with many local theatre groups including P.I.T., Arena Theater, First Presbyterian Theatre, and Second Story Theatre, and has been seen in productions of "FIDDLER ON THE ROOF," "ONE FLEW OVER THE CUCKOO'S NEST," "DARK OF THE MOON," and "THE FANTASTICKS."

LARRY TRUE (Benny Southstreet) — Two-time Anthony Award winner for "A FUNNY THING HAPPENED ON THE WAY TO THE FORUM" and "LOCK UP YOUR DAUGHTERS," Larry's local theatre credit appears endless. He has appeared with Arena Theatre, P.I.T. and is on the teaching staff of the Civic's Youtheatre.

JACK SPRING (Harry the Horse) — A long-time Civic favorite, Jack's recent appearances include "SOUND OF MUSIC," "FRONT PAGE," and "BROADWAY." He is also remembered for his portrayal of Oscar Madison in "THE ODD COUPLE" and Uncle Will in "LOOK HOMEWARD, ANGEL."

TOM LITTLEFIELD (Rusty Charlie) — Assistant Manager at Ream-Steckbeck, Tom has run up a formidable list of credits in just two years at the Civic. He has appeared in eight productions, including "DEATH OF A SALESMAN," "THE KING AND I," and "PHILADELPHIA HERE I COME."

JACK SWEET (Big Jule) — Jack has been active as a director and actor at Theatre Workshop and Arena Theatre, where he has been involved in productions of "SEVEN YEAR ITCH," "BORN YESTERDAY," "NEVER TOO LATE," and many others. He served for three years as State Chairman for the American Legion High School Oratorical program. Too long absent from the Civic, he was last seen here in "DON'T DRINK THE WATER."

GUYS AND DOLLS ORCHESTRA

Nancy Morse, Piano
Elizabeth Wulfsberg, Violin
Terry Worman, Violin
Beth Kemp, Violin
Candy Johnson, Bass
Alan Severs, Trumpet
Harry Fouts, Trumpet
Nate Panning, Trumpet
David Hooker, Percussion
Bill Anders, Trombone
Jim Ator, Reed
Wayne Bennet, Reed
Jack Flick, Reed

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Need something productive to do with your evenings? If you do, you are invited to come backstage to the Civic scene shop, and learn how you can help make theatre magic. We are offering six nights of classes, on MONDAY and TUESDAY nights, MARCH 1 and 2, MARCH 8 and 9 and MARCH 15 and 16 at 7:00 p.m. to help acquaint you with the fundamentals of stagecraft.

If you have ever wanted to help your community theatre by doing something constructive, here is your chance to learn the right way. By attending these classes, you will not only learn to respect hand and power tools, but you will gain THE KNOWLEDGE to help make you a definite contributing member of the FORT WAYNE CIVIC THEATRE.

If you have a special interest in any of the various backstage areas, be it costuming, flying scenery, painting the sets, working on lights, or building and procuring props, please feel free to contact any member of the Civic Theatre staff for personalized instruction.

FOR MORE INFORMATION, CONTACT JOHN HERZOG AT THE CIVIC THEATRE, 422-8641.

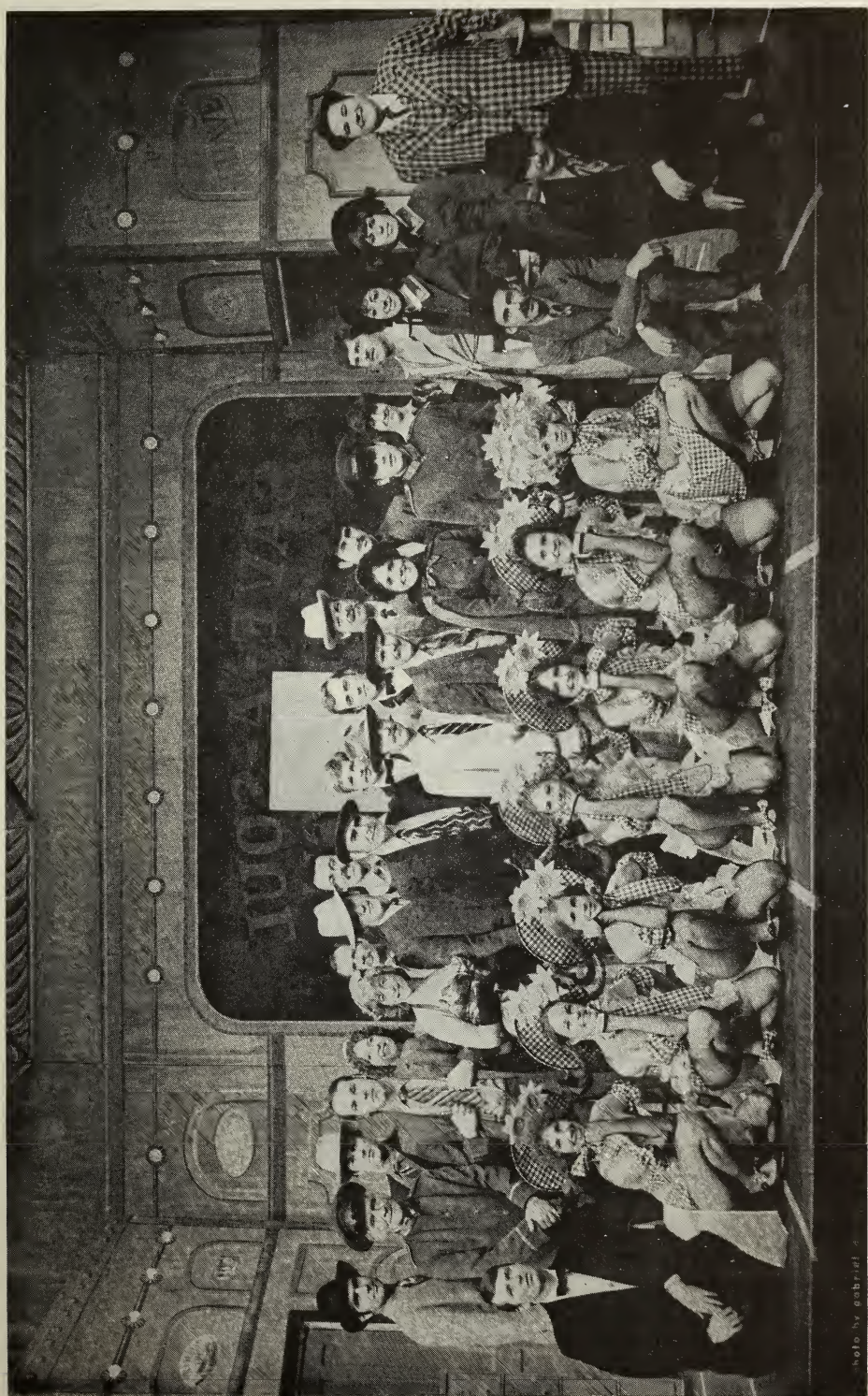
TECHNICAL ASSISTANTS

Stage Manager	Dott Dolson
Assistant Stage Manager	Dan Flora
Floor Manager	Mike Wilson
Master Scene Painter	Jon Ringbom
Props	Dott Dolson, Mildred Cutchin *, Cliff Robbins *, Pam Bogardus, Dan Flora, Judy Joslin, Jerry Duguid *
Sound	Bob Guenther, Chris Larko
Flys	Rod Hempel, Bob Geyer, Shannon Robbins
Assistant Technical Director	John Herzog, substituting for Bill Borchert
Floor Crew	Calvin Swangin *, Rick Perrin, Joe Mattingly, Don Baer
Prop Crew	Cheryl Hine, Janet Leeper, Stan Matuska, Jantina Wagner, Greg Robbins *
Light Crew	Pat Dolson, Rick Perrin, Randy Brumbaugh, Jim Richardson *, Joni Lantz, Terry Wuthrich *
Lights	Jim Richardson *, Joni Lantz
Follow Spot Operators	Alicia Wilson, Brian Gronau
Dresser	Barb Zala
Set Construction and Painting	Jack Lantz *, Barb Lantz *, Jerry Evens *, Steve Hamm *, Jerry Duguid *, Cliff Robbins *, Rick Perrin, George Koegel *, Greg Robbins *, Marcia Robbins, Shannon Robbins, Nicky Robbins, Mike Wilson, Alicia Wilson, Bob Geyer, Charles Geyer, Patricia Dolson *, Bette DeWeese *, Cheryl DeWeese, Ginny Lee Herzog, Don Green, Pat Parrot, Jamie Parrot, Janet Leeper, Joni Lantz, Tom Pierre, Ted Johnson, Eric Henschel, Herb Blombach, Randy Brumbaugh, Dottie Brumbaugh, Stan Matuska, Jantina Wagner, John Carroll, Sharlene Carroll, Philip Darling, Bill Grunow, Terry Wuthrich *, Mildred Cutchin *, Trisha Nier, Calvin Swangin *, Joe Mattingly, John Partyka, Mel Tucker *
Costume Construction	Carol Smith, Jane Koerner, Florence Perrin *, Polly Deal *, Barbara Lake *, Lavon Foreman, Mary Wilson, Charlotte Deardorff, Mary Swanson, Joyce O'Riordan, Jeanne Hoffman, Kelly Pierce, Mike McVey, Bette DeWeese *, Lucy Green *, Nancy Parrish *, Bruce Curless, Karmae Cipriotti, Mary Harper *, Jana Bada, Carolyn Donohue, Nicole Robbins, Shannon Robbins, Jantina Wagner
Make-up	George Koegel
Photographer	Gabriel DeLobbe
Historian	P. Marie Cunningham
	Miss Adelaide's hair by Margo
	Other hair styling by Ron Brown

*Denotes Master Technician 1974-1975 Season.

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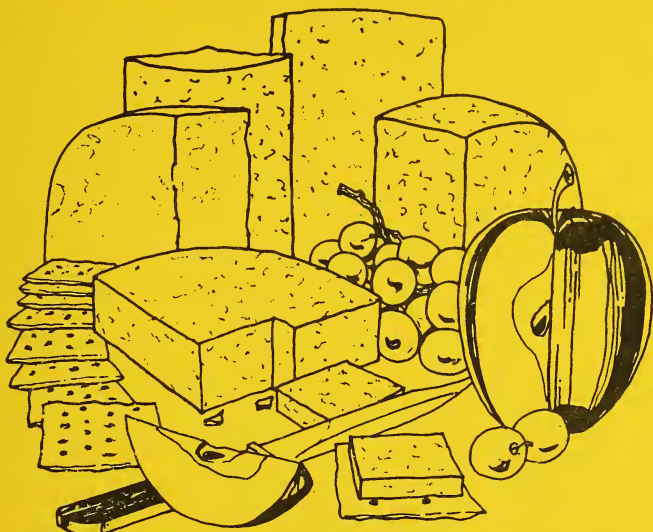


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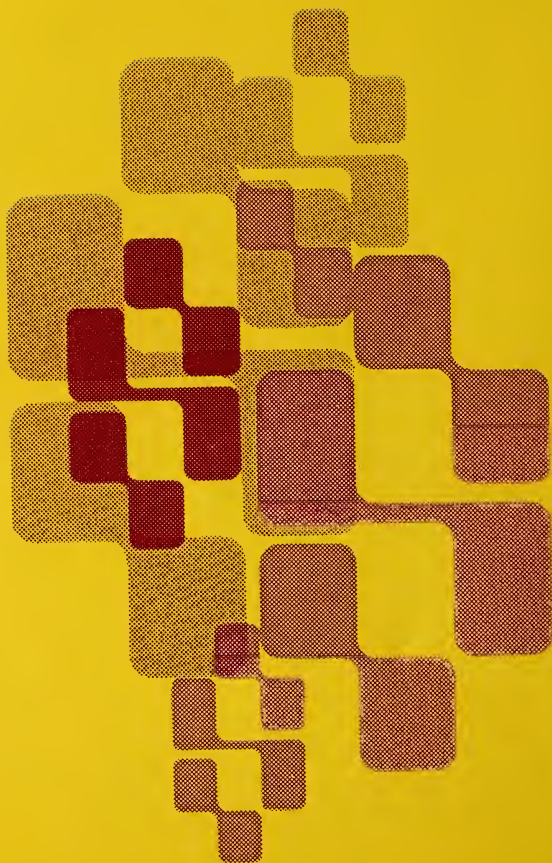
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